

CAMERA SCRIPT

BBC-1 COLOUR

Project no: 02340/7059

VTR no: VTC/6HT/68909

" DOCTOR WHO "

SERIES KKK

"Day of the Daleks" Ep.1

by

Louis Marks

Producer BARRY LETTS
Script Editor TERRANCE DICKS
Director PAUL BERNARD
P.A. NORMAN STEWART
A.F.M. SUE HEDDEN
Assistant CAROLYN DRIVER

T.M.1 ALAN HORNE
T.M.2 DEREK MARTIN
Sound Supervisor TONY MILLIER
Grams. GORDON PHILLIPSON
Vision Mixer MIKE CATHERWOOD
Floor Assistant JOHN O'SHAUGHNESSY

Designer DAVID MYERSCOUGH-JONES
Costumes MARY HUSBAND
Make-up HEATHER STEWART
Special Effects JIM WARD
Crew 10

Monday, 4th October 1971 (STUDIO: T.C.4)

11.30 am - 1.00 pm ¹⁵ Camera rehearsal (TK.41 from 11.30 am)
1.00 pm - 2.00 pm LUNCH
2.00 pm - 6.30 pm ^{3-25 4-35 4-30} Camera rehearsal
6.30 pm - 7.30 pm DINNER (+ camera line-up)
7.30 pm - 8.00 pm Sound & vision line-up (inc. telerecording
line-up 7.50 - 8.00pm)

8.00 pm - 10.00 pm VTR EPISODE 1 "DR. WHO" (KKK)
(VTC/6HT/68909)

Transmission: 1.1.1972

Film Cameraman - FRED HAMILTON

Film Editor - DAN RAE (TFS 732)

C A S T L I S T

Dr. Who JON PERTWEE
Jo Grant KATY MANNING
Brigadier Lethbridge-
 Stewart NICHOLAS COURTNEY
Controller AUBREY WOODS
Captain Yates RICHARD FRANKLIN (FILM ONLY)
Sergeant Benton JOHN LEVENE (FILM ONLY)
Anat ANNA BARRY
Shura JIMMY WINSTON
Boaz SCOTT FREDERICKS
Sir Reginald Styles WILFRID CARTER
Miss Paget JEAN McFARLANE
Girl Technician DEBORAH BRAYSHAW
U.N.I.T. Radio Operator.. GYPSIE KEMP
Guerilla TIM CONDREN
Ogrons ..(MONSTERS)..... RICK LESTER
 MAURICE BUSH
Daleks JOHN SCOTT MARTIN
 RICKY NEWBY
 MURPHY GRUMBAR
Dalek voices OLIVER GILBERT
 PETER MESSALINE

Extras:

U.N.I.T. Guard DAVID MELBOURNE
Dalek's Girl Technicians - SCARLETT O'DARE
 ALISON DAUMLER
 KAREN BURCH
Dalek's Guard - BRYCHAN POWELL
Girl Operator in U.N.I.T. - BARA CHAMBERS
 (W.R.A.C.)
Man Operator in U.N.I.T. - LAON MAYBANKE

Cam. 1,2,3,5 - Pedestal mounts
Cam. 4 - Creeper (low mounting)
4 booms
C.S.O. (Chromakey)
Chromotrope (tunnel pulse time effect)
2 roll back andmix VTR machines
Helical scan recording facility
Wind machine
Telecine (TK.41)

Sir Reginald Styles, a high ranking diplomat, is working late at night in preparation for a Conference, upon the results of which depend the peace of the world. Suddenly he is attacked by a mysterious guerilla who attempts to kill him then vanishes like a ghost.

Later the guerilla appears again in the grounds of Styles' house only to be attacked and hunted down by savage alien monsters.

Since UNIT is responsible for the success of the Conference, the Brigadier, Doctor Who and Jo Grant are soon involved. The Doctor's investigations lead him to decide to spend a night in Styles' house - now empty since Styles has flown off in a last minute diplomatic mission.

At the house the Doctor and Jo are attacked by three more guerillas, Anat, Shura, and Boaz. They have travelled through time from the future and are grimly determined to kill Styles.

Jo tampers with one of their time machines and vanishes into the future. The alien monsters appear again and attack the guerillas. They return to their own time in order to escape and the Doctor is carried through time with them.

(He finds himself more than a 100 years in the future in a world ruled by his old enemies, the Daleks, who, with their new ability to travel through time have once again invaded earth, this time with complete success. They rule with the aid of human quislings and with alien monsters as a form of security police. The Doctor finds Jo an honoured guest of the Controller. A human quisling who rules this part of Earth for the Daleks. Jo believes the Controller to be benevolent and is horrified when the Doctor reveals that Earth has become one vast slave-camp, toiling for the benefit of the Daleks. Jo and the Doctor are rescued by the guerillas who now seek their help. The guerillas explain that Styles was responsible for an attempted coup in which top world leaders were killed. This set off a series of wars which so weakened Earth that the Daleks were able to take over with ease. The guerillas believe that if they can journey back through time and kill Styles the wars will not happen and Earth will be strong enough to defeat the Daleks.

The Doctor cannot believe that Styles is capable of murder. Then he realises the dreadful truth. One of the guerillas was left behind wounded, and with a supply of explosives. It was this guerilla who killed the world leaders in his attempt to destroy Styles. Trapped in a temporal paradox the guerillas themselves caused the catastrophe they are trying to prevent.

Jo and the Doctor journey back through time, escaping capture by means of a last minute act of self sacrifice by the Controller. They are pursued back to their own time by the Daleks and in a final desperate battle manage to save the life of Styles and the fellow diplomats, destroying the pursuing daleks and assure a future in which the Daleks will not rule).

RUNNING ORDER

"DR. WHO" SERIES KKK

EPISODE 1

(02340/7059)

PAGE	SHOTS	SCENE	D/N	CHARACTERS	CAMS./SOUND
A	P/Rec. 1-3	2. INT. U.N.I.T. LABORATORY (pre-record C.S.O. for scene 2)	D	DR. WHO JO	1X 2X C1

RECORDING BREAK

1		T/C.1 Opening titles SUP. SLIDES and Ext. house (total 42")	N		TK.41 slides S.O.F.
1	1-2	1.INT. STYLES HALLWAY	N	MISS PAGET UNIT Guard	1A 2A A1
1	3-8	1a. INT. STYLES LIVING ROOM	N	STYLES GUERILLA MISS PAGET	4A B1 1B 3A/X 5X Chromotrope
		/STOP REC., CLEAR ARTIST SPIN BACK			
	10-12				
	9/9A	/KEEP TAPE RUNNING CUT-INS/			STYLES

RECORDING BREAK

4	12A	1b. INT. HQ OPS	D	BRIGADIER	1D D3
4	13-37	2. INT. UNIT LAB. + <u>PRE-RECORDING</u>	D	JO DR. WHO (JO 2) (DR.WHO 2) BRIGADIER	2B 1C C1 4B 5A D1 C.S.O. Pre-recording
9		T/C.2: Ext.Styles House (1'05")	D	GUERILLA Monsters	TK.41 S.O.F.
11	38-48	3. INT. STYLES LIVING ROOM	D	MISS PAGET DR. WHO JO BRIGADIER STYLES	4A, 3A 1B B1
14		T/C.3: Ext.house & tunnel area (1'00")	D	DR.WHO BRIG./YATES BENTON/UNIT GUERILLA	TK.41 S.O.F.

PAGE	SHOTS	SCENE	D/N	CHARACTERS	CAMS./SOUND
15-	49-54	4. INT. DALEK CONTROL ROOM	D	Technicians CONTROLLER MONSTERS	3B 2C D2 1D 5D
17	55-65	5. INT. STYLES LIVING ROOM	D	BRIGA. DIER STYLES DR. WHO MISS PAGET	3A 1B 4A B1
19		<u>T/C.4:</u> Ambulance at tunnel area (00.6")	D	YATES BENTON GUERILLA U.N.I.T.	TK.41 S.O.F.

RECORDING BREAK

21	66-75	6. INT. UNIT LAB.	D	DR. WHO JO BRIGADIER	3C 1D C2 2X 5X + C.S.O. Chromotrope
23	(75)	<u>T/C.5</u> Int. Ambulance Guerilla disappears (11")	D	BENTON GUERILA	TK.41 S.O.F. 5X Chromotro

PAGE	SHOTS	SCENE	D/N	CHARACTERS	CAMS./SOUND
24	76-78	7. INT. ^{DALEK} CONTROL ROOM	D	CONTROLLER 2 MONSTERS A/B FEMALE TECHNICIAN	5D 1E 4X D2 (Scope)
25	79	7a. INT. UNIT LAB.	D	DR./JO/BRIGADIER	3C C2
25	80-82	7b. INT. DALEK CONTROL ROOM	D	CONTROLLER DALEK	1E 5D 2C D2
KEEP TAPE RUNNING (NO SCENE 8)					
26	83-90	9. INT. UNIT LABORATORY	D	DR. WHO JO BRIGADIER	1D 3C C2
KEEP TAPE RUNNING					
27		T/C.6: Ext. Styles House (12")	DUSK		TK.41 S.O.F.
28	91-96	10. INT. STYLES LIVING ROOM	EVE.	JO DR. WHO	1B 4A B1
29		T/C.7: Ext. Styles House (13 secs.)	DUSK	UNIT Men YATES BENTON	TK.41 S.O.F.

NO SCENE 11 or 12

PAGE	SHOTS	SCENE	D/N	CHARACTERS	CAMS./SOUND
31	97	T/C.7a: Tunnel area (total 15")	N		TK.41 S.O.F. +5X Chromotrope
31	98	13. INT. STYLES LIVING ROOM	N	DR. WHO JO	4A B2
32	99-99b	14. INT. HALL	N	JO/BENTON	2A 1A C3
32a	99c	14a. LIV.ROOM	N	JO/DR.WHO	4A B2
32a	99d-99f	14b. INT. HALL	N	JO/YATES/BENTON	2A 1A C3
32	99g-102	15. INT. STYLES LIVING ROOM	N	DR. WHO JO	4A 1B B2
34	103	T/C.7b: Tunnel (17")	N	ANAT SHURA BOAZ	TK.41 S.O.F. + 5A Chromotrope
34	104	16. INT. STYLES HALL	N		1A
35	105-106	17. INT. STYLES LIVING ROOM	D	JO DR. WHO	4A 1A B2
35		T/C.8: Tunnel (21")	D	2 UNIT men ANAT SHURA BOAZ	TK.41 S.O.F.
35	107	18. INT. UNIT HQ OPERATIONS ROOM	D	WRAC Corp. UNIT RADIO OP. Man radio op. BRIGADIER FIRST VOICE 2nd VOICE	2D B3
37	108	19. INT. STYLES LIVING ROOM	D	DR. WHO	4A B2
38		T/C.9: /9atog. (30") House grounds <u>RECORD AT END</u>	D	DR. WHO ANAT SHURA	

SPEECHES UNDERLINED TO
BE PRE-RECORDED - REST
JUST TO BE READ IN.

"DR. WHO" EPISODE 1

PRE-RECORDED SEQUENCE

P/Rec. 2 2. UNIT LABORATORY. DAY (BOOM C.1)

1. 2 X
WIDE
2s

DOCTOR WHO (2): Good grief ... Oh
yes ... yes of course I remember
now

(BUT JO CAN ONLY LOOK
AT HIM THUNDERSTRUCK)

Now don't worry my dear. I know
you're alarmed but needn't be.

(THEN DR. WHO (1) EMERGES
FROM UNDER THE CONSOLE
AND STANDS, NOT NOTICING
HIS OTHER SELF)

DOCTOR WHO (1): Yes - I think that
does it. Why on earth I never realised..

(HE NOW NOTICES JO'S
FACE, TURNS AND SEES
HIS OTHER SELF. HE
REACTS NOT WITH SURPRISE,
BUT WITH SCIENTIFIC
DISAPPOINTMENT)

P/rec. 1

Oh no! What are you doing here?

2. 1 X
MCU DR. WHO

DOCTOR WHO (2): Don't worry, I'm
not here that is well in
a sense I am here, but you're not
there. It's a bit complicated to
explain.

DOCTOR WHO (1): Well, this won't do at
all, will it. Can't have two of us
running about...

P/Rec. 2

3. 2 X
WIDE 2s

DOCTOR WHO (2): Don't worry old chap.
It'll sort itself out in just

* SPEC.FX (THERE IS A BANG AND A FLASH
EXPLOSION FROM THE CONSOLE & INSTANTLY DR.WHO(1)
AND JO (2) VANISH)

END OF PRE-RECORDING

PAGE	SHOTS	SCENE	D/N	CHARACTERS	CAMS./SOUND
38	108 cont.	19a. INT. STYLES LIVING ROOM & HALL	D	DR. WHO	
38		<u>T/C.9a.:</u> House grounds RECORD AT END	D	SHURA ANAT BOAZ	
39	109-110	20. INT. STYLES LIVING ROOM	D	DR. WHO SHURA	3A 4A B2 TAPE RUN-ON CAMERA REPOS./
39	111	20a. INT. CONTROL RM.	D	CONTROLLER TECHS.	5D D2
40	.112 -117	21. INT. INNER ROOM	D	CONTROLLER DALEK Other Daleks	2C F A2 3Y C.S.O.
		CLOSING CAPTIONS (slides) + TELECINE OF (T/C.10) CLOSING TITLE EFFECT			TK.41 Tape
		FADE SOUND & VISION			
		<u>T/C.9/9a</u> (no leader between) TO BE EDITED IN CORRECT PLACES LATER (total 30")			TK.41 S.O.F.

'DOCTOR WHO'

SERIAL XXX

by

LOUIS MARZES

'DAY OF THE DALEKS'

FADE UP TELECINE

EPISODE ONE

FADE UP

TELECINE 1

(TK.41)

S.O.F.

Opening "DR. WHO" TITLES

(op. titles: 32"

SUP. (1) DAY OF THE DALEKS

House: 10"

SLIDES

(2) BY LOUIS MARZES

TOTAL: 42")

(3) EPISODE ONE

MIX TO

Ext. Styles House

Establishing shot

A UNIT sentry is on guard

END TELECINE 1

N.B. If this is used
it MUST be set
down for NIGHT)

MIX

MIX TO

1. 1 A 1. I.E. MURRAY NIGHT.

O.O.F. Some detail rear

FOCUS UP

ZOOM OUT TO WIDE SHOT

INC. MISS PAGET WITH

GUARD

(A OTHER S. MARY IS ON GUARD
T TILL DOOR TO HILL ROOM IN
WHICH STYLES IS NOW I.G. AFTER
A MOMENT, MISS DOOR OPENS AND
MISS PAGET AND G.S. ARE IS
GAIN YING DOCUMENTS, AND LOOKS
THROUGH AND VOICES)

Q GUARD
(1A, 2A, A1)

2. 2 A
2s MISS PAGET/GUARD

HOLD MISS PAGET FWD.

UP STAIRS

MISS PAGET: You'll see no-one disturbs
him?

HOLD HER FWD

3. 4 A
LS STYLES
SLOWLY GO IN ON HIM

STYLES GO IN.

(THE S. MARY IS ON GUARD
GIVEN HIM A SHOT OF THE
MAY. AFTER A MOMENT, HE
BROUGHT TO:)

Q STYLES

(on 4A/3)

1A

(4A, 1B, 3A, B1)

1A. INT. LIVING ROOM. SILENCE. SILENCE.
SCENE. SILENCE.

ON 4

(GARDNER FURNISHED
ROOM. BOOKSHELF. SILENCE.
CHILDREN. FURNITURE.
CHILDREN. VIEW OF GARDNER
VIEW ACROSS GARDNER FURNITURE
SILENCE.)

SILENCE. SILENCE. SILENCE. SILENCE.
CHILDREN. SILENCE. SILENCE.
CHILDREN. SILENCE. SILENCE.
CHILDREN. SILENCE. SILENCE.
CHILDREN. SILENCE. SILENCE.

(1 next)

BESIDE HIM ARE THREE
DIFFERENT COLOURED
TELEPHONES ON A SIDE
TABLE.

SIR REGINALD IS IN
HIS FIFTIES, VERY
MUCH THE PROFESSIONAL
CIVIL SERVANT. SEVERE,
HUMOURLESS. JUST A
TOUCH OF THE SINISTER.

HE IS TRYING TO
CONCENTRATE ON HIS
WORK DESPITE THE
EYESTRAIN.

THEN HE RAISES HIS
EYES AND RUBS THEM.
HE LEANS BACK IN THE
CHAIR, HIS FACE TOWARDS
THE CURTAINS.

SPEC.FX
* WIND
MACHINE

4. 1 B
MLS CURTAINS

HE REACTS. / THERE
HAS BEEN A SLIGHT
MOVEMENT IN THE
CURTAINS AS IF SOMEONE
IS BEHIND THEM.
SOUND OF A DOOR
LATCH OPENING (VERY
SLIGHT THIS). /

Q WIND

5. 3 A
MCU STYLES
HOLD HIS RISE AND
CROSS FWD. TO CURTAINS

STYLES
HOLD HIS
RISE

SIR REGINALD LOOKS
HARD AT IT AS IF TO
BE SURE HE ISN'T
DREAMING. THEN HE
GETS UP. NERVOUSLY
HE CROSSES TOWARDS
THE CURTAIN. WHEN
HE GETS THERE HE
SUDDENLY REACHES FOR
THE CURTAIN AND PULLS
IT BACK. /

6. 1 *
CU GUERRILLA

Q GUERRILLA

BEHIND THE CURTAIN
STANDS AN ARMED
GUERRILLA DRESSED
IN SOME FUTURISTIC
VERSION OF A TYPICAL
CHE GUEVARA COMRADE.
HE RAISES A FUTURISTIC
GUN TO FIRE. SIR
REGINALD LEAPS AT
HIM, KNOCKING ASIDE
THE GUN.

7. 3 2s
STYLES/GUERRILLA

2 SHOOT

THE TWO MEN STRUGGLE
VIOLENTLY.

SIR REGINALD FALLS
TO THE GROUND.

8. ⁴ A
CU GUERRILLA
(STYLES P.O.V.)

THE GUERRILLA STANDS
OVER HIM APPARENTLY
ABOUT TO FIRE. WE
SEE THIS FROM SIR
REGINALD'S POV.

9. ³ A
CU STYLES (GUERRILLA POV)
EDIT IN

THEN AS SIR REGINALD
LOOKS UP WITH TERROR
IN HIS EYES THE
GUERRILLA SLOWLY
DISSOLVES OUT OF
SIGHT.

A/B
LOCK OFF

STOP RECORDING. CLEAR
ARTIST. SPIN BACK

FADE UP 4

SUPER.

10. ⁵ X

TIME EFFECT

EMPTY FRAME

FADE DOWN SUPER.5

FOR A MOMENT SIR
REGINALD LIES THERE
DAZED AND CONFUSED)

9A. 3 X
EDIT IN

MISS PAGET: (VO) Sir Reginald!

(CUT:

11. ³ A
MLS DOUBLE DOORS
INC. MISS PAGET
AND HOLD HER TO
2s with STYLES

IN THE DOORWAY
STANDS SIR REGINALD'S
SECRETARY. SHE HOLDS
SOME FOLDERS.

VERY CONCERNED SHE
DASHES TO HIM)

Q MISS
PAGET

What happened! Are you all right?

(HE STARTS TO GET
TO HIS FEET, STILL
SHAKEN AND TERRIFIED)

STYLES: ... Attacked me ... tried to
kill me ...

MISS PAGET: Who did? What happened?

TIGHT
2 SHOT

~~(SIR REGINALD IS NOW STANDING.
HE STRUGGLES TO REGAIN CONTROL
OF HIMSELF)~~

12.

1

2s MISS PAGET/STYLES

GO IN ON WINDOW

STYLES: He vanished...disappeared
into thin air...like a ghost....

(SHE DOESN'T BELIEVE HIM.

THE CURTAINS ARE STILL
OPEN. BEHIND THEM WE NOW
SEE THE FRENCH WINDOWS WHICH
ARE AJAR.

MISS PAGET GOES TO THEM.
HER LOOK REGISTERS HER
DISBELIEF AND HER PUZZLEMENT
AT WHAT MIGHT HAVE HAPPENED)

KEEP TAPE RUNNING

KEEP TAPE RUNNING

RECORD SHOTS 9 and 9A - cut-ins of Styles reactions \

RECORDING BREAK: CAMS. TO REPOS.

GRAMS TO PREPARE FOLDBACK DR. WHO DOUBLE DIALOGUE

Q TELEPHONE

12a.

1

D

1.B. INT. H.Q. OPERATIONS ROOM DAY

/D.3/

CU TELEPHONE

PULL BA

TO MCU BRIGADIER

(THE BRIGADIER WORKING. THE TELE-
PHONE RINGS, THE BRIGADIER PICKS
IT UP)

Q Telephone

DISCO

BRIGADIER: Lethbridge-Stewart. What?
Yes, of course I want you to put him
on. (PAUSE, CHANGE OF MANNER)
Good morning Minister. What can I....
(OBVIOUSLY THE MINISTER CUTS IN. PAUSE)

.....
Yes, I've seen the report from Miss
Paget. Didn't seem to be much.....
(THE BRIGADIER RAISES HIS EYES TO
HEAVEN - THE MINISTER HAS CUT IN
AGAIN. PAUSE)

Yes, Minister, I'm very well aware of
Sir Reginald's importance in the neg-
otiations.....(PAUSE) No Minister, I
do not propose to ignore the matter.
I'm putting my best man on it.
(IMPROVISING) I was just on my way
to brief him when you rang.

STOP RECORDING

KEEP TAPE RUNNING FOR 1 to REPOS

13.

2

B

2. INT. UNIT LABORATORY. DAY.

CU DEMATERIALIZING
UNIT

(DOCTOR WHO IS AT WORK
ON THE TARDIS CONSOLE)

(25, 1C, 11, 4B, 5A D1
+ C.S.C. & pre-
recording)

14.

1

C

2s DR.WHO/JO

(4 next)

2 SHOT

JO WATCHES HIM.
SHE HOLDS PAGES
WITH SCIENTIFIC
FORMULA ON THEM.)

JO: Come on Doctor...Why don't
you take a break?

DR.WHO:Maddening...It's so
nearly there...If I could
only cut-out their over-ride
on the dematerialisation
circuit. Let me look at that
again.

(DOCTOR WHO TAKES
ONE OF THE PAPERS
FROM JO. STUDIES
IT HARD)

14A
4

14B
1

4

m.c.u

Who

JO: Doctor - I thought the Tardis
was working again.

DOCTOR WHO: What gave you that idea?

15. 4 B

TIGHT MCU JO

JO: Getting myself whipped off to
an alien planet five hundred years
in the future. All that business
with IMC and the Colonists.

16. 71

TIGHT MCU DR. WHO

DOCTOR WHO: My dear Jo, the Tardis
was being operated under remote
control by the High Council of the
Time Lords. ~~Just because they wanted~~
~~me to do their dirty work...~~

17. 22

2s

WITH TARDIS AND
DOUBLE DOORS
FEATURED CENTRE

JO: But if it worked for them ...

DOCTOR WHO: (IRRITATED) I don't want
it to work for them. I want it to
work for me! No-one's going to use
me as an interplanetary puppet.

WIDE 2 SHOT

(HE BENDS OVER THE
CONSOLE AGAIN.
TWIDDLES A BIT.
MAKES A FEW
CONNECTIONS)

Of course. Why didn't I think of
that ...?

STANDBY VT
PRE-RECORDING

(HE BENDS DOWN AND
DISAPPEARS FROM
SIGHT BEHIND THE
CONSOLE.

JO LOOKS AT THE
PAPERS, SHRUGS..
SHE CAN'T MAKE HEAD
OR TAIL OF THEM.

* Double doors
to open

JO LOOKS UP AS
THE DOOR OPENS
AND DOCTOR WHO
WALKS IN, ANOTHER
JO GRANT AT HIS
HEELS) /

* RUN IN PRE-RECORDING

18. ⁴ B

TIGHT MCU JO reaction

/GRAMS:/

19. ² B

WIDE SHOT A/B

DOCTOR WHO (2): Good grief ... Oh
yes ... yes of course ... I remember
now ...

PRE-RECORDING KEYED
TO THIS CAMERA

(BUT JO CAN ONLY
LOOK AT HIM
THUNDERSTRUCK)

WIDE
2 SHOT

Now don't worry my dear. I know
you're alarmed but -

INC. DR. WHO

(THEN DOCTOR WHO 1
EMERGES FROM UNDER
THE CONSOLE AND
STANDS, NOT NOTICING
HIS OTHER SELF)

/BOOM D1/

DOCTOR WHO (1): Yes - I think that
does it. Why on earth I never
realised ...

20. ⁵ A

TIGHT MCU DR. WHO
reaction

(HE NOW NOTICES
JO'S FACE, TURNS
AND SEES HIS
OTHER SELF. HE
REACTS NOT WITH
SURPRISE, BUT
WITH SCIENTIFIC
DISAPPOINTMENT)

WHO

Oh no! What are you doing here?

21. PRE-RECORDING

NOT KEYED

JUST CUT IN

DOCTOR WHO (2): Don't worry, I'm not here ... that is ... well in a sense I am here, but you're not there. It's a bit complicated to explain.

22. 5
A/B

WHO

DOCTOR WHO (1): Well, this won't do at all, will it. Can't have two of us running about ...

23. 2 + PRE-RECORDING
A/B

DOCTOR WHO (2): Don't worry old chap. It'll sort itself out in just ...

FADE PRE-RECORDING
ON EXPLOSION

(THERE IS A BANG
AND A FLASH FROM
THE CONSOLE AND
INSTANTLY DOCTOR
WHO(2) AND JO (2)
VANISH.

* SPEC. FX
EXPLOSION

EXPLOSION

24. 4
TIGHT MCU JO

JO RECOVERS
HERSELF)

25. 1
TIGHT MCU DR. WHO

JO

JO: Doctor ... what happened?

26. 4
A/B

WHO

DOCTOR WHO: Very complicated thing time. Once you've begun tampering with it, the oddest things start happening.

27. 1
A/B

DO

JO: But there was another you. And another me! Where did they go?

28. 2
A/B

WHO

DOCTOR WHO: Back into their own time stream of course ... or do I mean forward?

29. 2
A/B

2 shot

JO: But Doctor -

DOCTOR WHO: Don't worry Jo. It was a freak effect. Most unlikely to happen again. Now then, where was I ...

29. ⁵ C
MCU DOORS
INC. & HOLD
MCU BRIGADIER

(HE STARTS STUDYING THE INNER
AGAIN) / **Q BRIG**

THEN THE DOOR OPENS AND THE
BRIGADIER WALKS IN)

BRIG

30. ² 3-shot

BRIGADIER: Ah, Doctor. Glad
you're still here.

(A QUICK LOOK FROM DOCTOR
WHO TO JO)

I need your help.

DOCTOR WHO: I'm sorry....I'm busy.

BRIGADIER: So am I Doctor. So
am I. Now then, you've heard of
Sir Reginald Styles...?

DOCTOR WHO: No I can't say I have.....

JO: (CUTTING IN) Isn't he the
chief British representative at
the U.N.?

BRIGADIER: That's right. A key
figure in the latest Summit
Conference.

31. ² 2s
DR. WHO/BRIGADIER

DOCTOR WHO: My dear chap, I'm a
scientist, not a politician.

BRIGADIER: Doctor, if you weren't
always tinkering with that
wretched contraption, you'd
realise just how bad the inter-
national situation's become.

DOCTOR WHO: Humans are always
squabbling over something.

32. ¹ 1
TIGHT MCU
BRIGADIER

BRIGADIER: Well this particular
squabble looks like ending
up in a third world war!

33. ⁵ 5
TIGHT MCU WHO

(ON 54/33)

9

(DR. WHO REACTS REALISING THE
SERIOUSNESS OF THE SITUATION)

34. 1

TIGHT MCU BRIG.

BRIG

BRIG DIER: (CONTINUING) The Chinese delegation's refused to attend. Without them the Conference can't even begin. Styles is flying to Peking in a few hours. There's just a chance he can persuade them to change their minds.

35. 5

A/B

WHO

DOCTOR WHO: All right, Brigadier. So what's his problem?

36. 1

B-shot

3-shot

BRIG DIER: Well, he was working late last night, down at Austerly...

JO: Where's that?

37. 2

TIGHT MCU

BRI GADIER

BRIG

BRIG DIER: (RELATIVELY) Austerly Miss Grant, is a government owned country house about fifty miles from London, where the Conference is to be held;

JO: Ch...

37A

1

~~SLOW MIX~~
TO
~~TELECINE 2~~

3-shot

BRIG DIER: (V.O.) Styles suddenly started acting oddly. Seemed to think someone was trying to assassinate him.

37K

5

WHO

DOCTOR WHO: (V.O.) Do you know who?

37C

1

BRIG.

BRIG DIER: (V.O.) Some sort of ghost apparently.....

STOP RECORDING

12.30

TELECINE 2: (TK.41)

S.O.F.

Ext. Styles House. Day.

(Total duration: 1'05")

We are ON THE HOUSE.
Suddenly the figure of the GUERRILLA materialises walking along a path. The gun at the ready.

CAMERAS TO
REPOS.

He is now doing a recce round the house. He moves silently and cautiously.
He keeps looking around as if afraid he is being followed.

We STAY WITH HIM for a moment as he gets nearer to the house. And then he gives one more look over his shoulder and reacts in terror. We don't see what he sees but it is enough to induce a near panic.

He starts to run.

We FOLLOW HIM to a country lane. He hurls himself over a five barred gate and crosses a field.

Still he runs, hotly pursued by some menacing enemy.

The field brings him to the edge of a railway embankment.

He is trapped. He can't run forward and doesn't know whether to go left or right. Below him the embankment is a sharp drop of fifty feet to the lines.

He turns back and then staggers backwards, falling over the edge.

Now we see that he has been fleeing from TWO MONSTERS menacing. Savage. Larger than life. They are humanoid in shape, with alien heads and hands.

On the railway line we PICK UP the BODY OF THE GUERRILLA. The gun beside him.

After a moment ONE of the MONSTERS COMES INTO SHOT. He leans over the DEAD MAN, smiles and then walks away and joins the OTHER.

(on film)

- 11 -

We FOLLOW them into the mouth of the disused railway tunnel for which the embankment has been cut. As they enter it they disappear from view. Melting into the blackness.

END TELECINE 2.

MIX TO

Q PAGET

(4A, 3A, 1B, B1)

38. 4 A

3. INT. STYLES LIVING ROOM. DAY.

MCU MISS PAGET

HOLD HER FWD. TO
4-shot

(MISS PAGET HAS JUST
FINISHED RECOUNTING
THE EVENTS OF LAST
NIGHT TO DOCTOR
WHO, JOE AND THE
BRIGADIER)

MISS PAGET: He said someone had
attacked him ... and then vanished ...

DOCTOR WHO: And he definitely used
the word "ghost"?

MISS PAGET: Oh yes. But afterwards
he ...

39. 3 A

WIDE SHOT
OF GROUP

(SHE STOPS HERSELF
ABRUPTLY AS
SIR REGINALD STYLES
ENTERS)

Q STYLES

FEATURE D. DOORS
AT REAR AND
INC. STYLES CENTRE

STYLES: What's going on?

MISS PAGET: These gentlemen are from
Unit.

STYLES: Who asked them to come here?

MISS PAGET: I did. Because of what
happened last night.

- 11 -

(1 next)

40. 1 B
MCU BRIGADIER

STYLES: Nothing happened last night.

41. 3 A
A/B

BRIGADIER: There seems to have been some sort of incident, Sir Reginald ..

STYLES: Nothing of any importance.

3 SHOT

JO: (TACTFULLY) Perhaps if you could tell us what happened Sir?

42. 1
A/B

STYLES: I was working late ... must have dropped off. A freak gust of wind blew the papers off my desk. I woke up a little confused. I was picking up the papers when Miss Paget came in.

43. 3
MCU STYLES

BRIGADIER: But you did mention "ghosts"?

44. 4 A
MCU MISS PAGET

STYLES: Did I? Must have been having a nightmare.

PAGET

MISS PAGET: The french windows were properly shut, Sir. I remember closing them before I went to bed.

45. 3
4 s
STYLES/DR.WHO/
MISS PAGET/BRIG.

STYLES: Then I must have opened them.

4 SHOT

(DOCTOR WHO HAS BEEN EXAMINING THE ROOM)

45A4
m.c.v
Dr. WI

DOCTOR WHO: Did you also make these marks on the floor here? (INDICATING) Muddy feet, Sir Reginald. Someone was in here.

(STYLES IS VERY ANGRY)

45B3
m.c.v
Styler

STYLES: Are you accusing me of lying, Sir?

(TACTFULLY THE BRIGADIER INTERVENES)

46. 1
MCU BRIGADIER
BRIG

BRIGADIER: Sir Reginald, you've obviously been under a strain recently. Were you feeling at all unwell last night?

47. 3
5-shot

STYLES: (A BIT TOO EMPHATIC) I felt and feel perfectly well. (TURNS TO HER) Now what time's the car arriving, Miss Paget? I'm due at the airport in an hour.

(A LOOK TO THEM.
SHOULD HE GO?)

MISS PAGET: It's on it's way now.

STYLES: (TO BRIGADIER) If you'll excuse me ... I've a lot to do.

BRIGADIER: You've no objection to my men searching the grounds?

STYLES: None at all. Though I really don't know what you hope to find.

48. 1
CU MISS PAGET

PAGET
REACTIONS

(END ON MISS PAGET,
CLEARLY VERY WORRIED)

TELECINE 3 (TK.41)

S.O.F.

(total: 1'00")

Ext. Grounds of Styles
House and Railway cutting
by Tunnel Entrance. Day.

VARIOUS SHOTS of the
DOCTOR, the BRIGADIER
and UNIT MEN including
CAPTAIN YATES and
SERGEANT BENTON searching
in grounds.

ONE of the SOLDIERS
peers over the edge of
the embankment and sees
the GUERRILLA lying on
the disused railway
track. He signals to
the OTHERS.

"He's over here"

DOCTOR WHO and BRIGADIER
join YATES by the BODY
of the GUERRILLA. Beside
the BODY is the gun he
had been carrying.

Note: The track must be
obviously very disused -
overgrown with weeds.
Track out of alignment
etc., broken sleepers.

DOCTOR WHO kneels to
examine the BODY.

DOCTOR WHO: He's in a bad way, poor
chap. Better get him to hospital.

BRIGADIER: Yates!

YATES: Right away sir.

He moves off.

The BRIGADIER bends
down and picks up the
gun.. Examines it.

(on film)

BRIGADIER: This is a new one to me.
What do you think, Doctor?
of this, Doctor?

DOCTOR WHO takes it and
looks carefully at it.

DOCTOR WHO: I'm not sure ...

SERGEANT BENTON
approaches from the
mouth of the tunnel.
He carries a small box -
like a miniature trans-
istorised transmitter.

He shows it to them.

BENTON: Sir!

BRIGADIER: What is it, Benton?

BENTON: No idea sir.

DOCTOR WHO takes it
and looks closely at
it.

BENTON: It was hidden
about fifty feet inside the
tunnel. Must have been put there
recently, I reckon.

We CLOSE IN ON the
DOCTOR looking most
curiously at it.

END TELECINE 3.

MIX

MIX

49. 3

B

CU REFLECTIONS

MIX

MIX

50. 2

C

VERY WIDE LS
CONTROLLER

ZOOM IN TO MCU

4. INT. DALEK CONTROL ROOM. DAY.

(THIS IS A SMALL AUSTERE
ROOM WITH A FEW UNIFORMED
GIRLS AND MEN SITTING AT
CONTROL PANELS, SILENTLY

Q CONTROLLER
(3B, 2C, D2, 1B, 5D)

DUB:
sonic
effect

AND SKILFULLY MONITORING
THE INFORMATION ON THE
SCREENS IN FRONT OF THEM
AND FEEDING BACK IN-
STRUCTIONS VIA KEYBOARDS.

ON A CENTRE PLINTH,
SITS A MAN WE SHALL
KNOW AS THE CONTROLLER.

HE IS HUMAN, BUT WEARS
A SLIGHTLY MORE SOPHISTICATED
VERSION OF THE UNIFORM WORN
BY THE MONSTERS. OUTWARDLY
HE IS A HARD, PITILESS MAN.
AS WE GET TO KNOW HIM WE
SHALL SEE IN HIM THE INNER
GUILT AND ANGUISH OF THE
QUISLING. FOR THAT IS
WHAT HE IS.

51. 1 D

DOORS.

INC. MONSTERS AND
HOLD THEM TO 3s
WITH CONTROLLER

THE TWO MONSTERS ENTER)

CONTROLLER: Your report?

MONSTER ONE: Mission accomplished.
Enemy element located and eliminated
in twentieth century time zone.

CONTROLLER: Any complications?

(THE TWO MONSTERS LOOK
AT EACH OTHER)

MONSTER ONE: No complications.

CONTROLLER: Good. They will be
pleased.

52. 5 D

CU CONTROLLER

(THEY TURN TO GO)

CU CONTROLLER: I didn't say dismiss. (cont ...)

53. 1

A/B

(THEY RETURN TO
THEIR PLACES)

CONTROLLER: (cont) I want an intensified effort. There can be no relaxation. Not till we have found all those behind this menace and eliminated them too.

(THEY DO NOT MOVE)

Right ... you may go. But keep me informed of all developments.

54. 2 C

CU CONTROLLER
THROW FOCUS TO
F/G

CONTROLLER

(THE MONSTERS MOVE AWAY.

A PANEL IN THE WALL
SLIDES OPEN AND THEY
WALK OUT THROUGH IT.

WE STAY ON THE CON-
TROLLER WHOSE FACE
BETRAYS AN INNER WORRY)

1 & 5 repos.

LUNCH?

MIX

Q BRIG
Q STYLES
(3A, 4B, 4A, B1)

55. 3 A

CU GUN
INC. STYLES
AND THROW FOCUS
TO HIM

G GUN
THROW
FOCUS

5. INT. STYLES HOUSE. LIVING ROOM. NIGHT.

(THE BRIGADIER AND THE
DOCTOR ARE IN THE
LIVING ROOM. THEY
HOLD THE 'MACHINE'
AND THE GUN.

THE DOOR OPENS AND
STYLES COMES IN. HE
HAS HIS COAT ON AND
SEEMS ABOUT TO LEAVE.

DURING THE SCENE HE
COLLECTS A FEW PAPERS
AND PUTS THEM INTO
HIS CASE.

HE REACTS IRRITABLY
AS HE SEES THEM)

56. 7 1 B

MCU BRIGADIER

(3 next)

BRIG

(THE BRIGADIER HOLDS
FORWARD THE GUN.
BRIGADIER: Have you seen this before?
STYLES SEES IT AND
REACTS, THEN HE
COVERS)

57. 3
A/B

STYLES

58. 1 B
MCU BRIGADIER

STYLES: (cont) Really, Brigadier ...
What sort of games are you playing? /

59. 3
MCU STYLES

BRIGADIER: It's not a game, Sir.
It's our job to protect you. /

60. 4
B-shot

STYLES: I don't need your protection. /
(HE MOVES TO DESK)

DOCTOR WHO: We found a seriously
injured man beside the tunnel.

STYLES: What did he look like?

BRIGADIER: Thirty five-ish, average -
build.

He was wearing
a sort of guerilla combat suit.

DOCTOR WHO: And carrying this gun.

61. 1
MCU STYLES

(STYLES REACTS, BUT
WILL ADMIT NOTHING)

62. 3
B-shot

STYLES: I'm sorry gentlemen. I
have more important matters on my
mind. / If you'll excuse me ...

(HE CLOSES HIS CASE
AND GOES TO THE DOOR)

BRIGADIER: I've arranged a special
escort to take you to the airport,
Sir Reginald.

(TURNS)

STYLES: Thank you, but it shouldn't
be necessary.

63. 1
MCU BRIGADIER

BRIGADIER: I'm sorry, but I think it is.

64. 3
MCU STYLES
BIT HIM GO

STYLES: If you insist

(STYLES GOES OUT.)

THROUGH THE HALL WE
SEE MISS PAGET WAITING
FOR HIM. /

65. ¹

^{2s} DR. WHO/BRIGADIER

WIDE DR. WHO
INCLUDE
BRIG. RIGHT.

THE BRIGADIER, THOUGHT-
FUL, WEIGHS THE GUN
IN HIS HANDS.

THEN TURNS TO DOCTOR
WHO AND SAYS:)

BRIGADIER: Well Doctor?

DOCTOR WHO: I'd like to get this gun
back to the lab - run some tests on
it.

BRIGADIER: Anything else we can do?

DOCTOR WHO: Not for the moment.
We'll just have to hope our would-be
assassin regains consciousness.

TELECINE 4: (TK.41)

S.O.F.

(6 secs.)

Ext. Roadway. Day.

CAPTAIN YATES stands
by an ambulance, drawn
up with rear doors open.

Cams. 1 & 3 repos.
Set in dummy
against yellow C.S.O. backing

SERGEANT BENTON is
supervising the loading
of the BODY, which is
being carried on a
stretcher.

YATES: You're to stay with him every
moment Benton. Get down anything he
says. Anything at all.

BENTON: Leave it to me sir.

(on film)

BENTON climbs in after
the stretcher.

YATES closes the door
and the ambulance drives
off.

END TELECINE 4.

RECORDING BREAK

(On to page 21, Scene 6)

(3C, 1D, C2, 2X, 5X + C.S.O.)

66. 3 C 6. INT. UNIT LABORATORY. DAY.

CU MINI DE-MATERIALISATION

CIRCUIT
THROW FOCUS TO GUN

(THE GUN HAS BEEN
SET UP ON A TRIPOD.
IT FACES A DUMMY
FIGURE WHICH THE
DOCTOR HAS SET UP
AS A TARGET. HE
IS EXPLAINING IT
TO JO AND THE
BRIGADIER.

67. 7 D
3-shot WITH TUNNEL
CENTRE

68. 2 X
KEY DUMMY ON

THE OTHER MACHINE
LIES ON A BENCH)

DOCTOR WHO: Basically it's a form
of ultra-sonic disintegrator.

JO: You mean a ray gun?

(DOCTOR WHO GIVES
HER A LOOK)

DOCTOR WHO: Yes, Jo. But far more
sophisticated than anything yet
invented on earth. Look.

(DOCTOR WHO AIMS THE
GUN AND FIRES IT.

FADE CAM.2 ON
EXPLOSION

THE EFFECT ON THE
DUMMY IS TO DIS-
INTEGRATE IT AND
MAKE IT DISAPPEAR.

*SPECIAL FX
EXPLOSION

EXPLOSION,
SMOKE, AND
DISINTEGRATION.

69. 8 C
2s
JO/DR. WHO
INC. BRIGADIER
FROM L. TO 3s

THE EFFECT ON THE
BRIGADIER AND JO
IS CONSIDERABLE)

Quite an effective little weapon,
eh?

BRIGADIER: You say it wasn't made on earth. D'you mean it comes from another planet?

DOCTOR WHO: That was my first theory. But the metallurgical analysis shows the iron constituent is very much of this world. In fact it was mined ~~not~~ ~~a hundred miles from here~~ - in South Wales. /

70. 1
MCU BRIGADIER

71. 3 *BRIG*
3-shot sent
HOLD DR. WHO FWD.
THEN BRIGADIER TO
HIM, HOLDING JO
CENTRE REAR

BRIGADIER: How do you explain that? /

(DOCTOR WHO MOVES FWD.
AND PICKS UP
THE OTHER MACHINE)

DOCTOR WHO: Do you believe in ghosts, Brigadier?

BRIGADIER: Let's be serious ...

DOCTOR WHO: I am.

BRIGADIER: Really Doctor ...

DOCTOR WHO: My mistake. I was forgetting the unimaginative nature of the military mind. (TO JO) We saw a couple earlier on, didn't we, Jo?

JO: (PERPLEXED) Did we?

DOCTOR WHO: In this laboratory ...

JO: (GETTING IT) Oh ... You mean ...

DOCTOR WHO: Mind you those were very benevolent manifestations ... none of your chilly fingers or clanking chains ... but ~~ghosts~~ nonetheless.

JO: But that was because you
were playing about with the time
mechanism on the Tardis.

72.

1

TIGHT 2s

BRIGADIER/DR.WHO

BRIGADIER: Still can't get it to work,
oh, Doctor?

2 SHOT

DR.WHO: (HOLDING UP MACHINE)
I can't get this to work either.
But it's also a kind of time
mechanism of a very crude kind.

73.

3

TIGHT 3-shot

JO: How do you know?

3 SHOT

DR.WHO: Look.....

(HE TAKES A BITE OF ITS
GUTS)

JO: It's a....mini-dematerialisation
circuit!

74.

1

CU CIRCUIT

ZOOM OUT TO FULL
TIME MACHINE

DR.WHO: Top of the class. (PUTTING THE
CIRCUIT BACK IN) Trouble is though...
(HE JIGGERS THE CIRCUIT. SUDDENLY A
SPECTACULAR VISUAL EFFECT OCCURS AROUND
THE TIME MACHINE) * SPECIAL FX

SUPER

75.

5

TIME EFFECT

HOLD SUPER OVER
TELECINE

MIX CAMERA 1 to

DR.WHO: Good grief! It's working!

TELECINE 5: (TK.41) + 5x

S.O.F.

Int. Ambulance. Day.

(11 secs.)

DENTON sits in the ambulance
watching over the GUERILLAS who
is on the bunk.

Suddenly, the GUERILLA begins to
show signs of distress, twisting
and muttering in anguish.

(I to E)

DENTON leans forward, concerned:

But the GUERILLA
becomes transparent and
vanishes *

/FADE SUPER.5/

CU BENTON reaction.

END TELECINE 5.

MIX

~~MIX~~

Q TECHNICIAN

DALEK

(5D, 1E, 4X, D2)

7. INT. CONTROL ROOM. DAY.

76. 5 D

MCU TECHNICIAN
WITH CONTROLLER
REAR

THROW
FOCUS
TO CONTROLLER

LIGHTS BEGIN
FLICKERING ON A CONSOLE
AND AN EXCITED FEMALE
TECHNICIAN CALLS TO
THE CONTROLLER)

(1 next)

TECHNICIAN: Sir!

CONTROLLER: What is it?

(HE CROSSES TO HER)

TECHNICIAN: Time transmitter in operation, sir. Twentieth century zone.

CONTROLLER: Can you fix the space-time co-ordinates?

77. 1 E
MCU TECHNICIAN

TECHNICIAN

TECHNICIAN: I'm trying sir...but it's very faint and erratic.

~~78. 4 X~~

~~OUTSIDE
SCOPE~~

Q JO

BOOM C2

79. 3 C
VERY TIGHT 3s

7A. INT. UNIT LABORATORY . DAY

(DR. WHO STRUGGLES TO SWITCH THE TIME MACHINE ON.)

Do

JO: Be careful Doctor.

DR. WHO: It's all right Jo....ah!

80. 1 E
A/B

7B. INT. CONTROL ROOM DAY

(1E, 5D, 2C, D2)

CONTROLLER: (V.O.)
Well?

TECHNICIAN

TECHNICIAN: No good sir. There was a transference I think...but the machine's cut out completely.

81. 5 D

~~TIGHT 28s~~

CONTROLLER: Continue scan in . Next time - you'd better be more efficient.

~~82. 1~~

~~2s~~

~~HOLD CONTROLLER
FWD.~~

(2 next)

82. ² 2 C

CU CONTROLLER
FAST ZOOM OUT
TO INC. DALEK R. F/G

(THE CONTROLLER IS CLEARLY EVEN
MORE WORRIED THAN BEFORE.)

*Zoom out
Fast*

AND THEN AS IF FROM NOWHERE,
A DALEK APPEARS.)

Q. DALEK

DALEK: . . . Report.

KEEP TAPE RUNNING FOR CAM. 1 to REPOS.

/NO SCENE 8/

Q DR.

(1D, 3, C2)

83. ¹ 1 D

3-shot
WITH MACHINE

9. INT. UNIT LABORATORY. DAY

(THE DOCTOR IS STILL EXAMINING THE
MACHINE, WHILE JO AND THE BRIGADIER
LOOK ON EXTREMELY NERVOUSLY)

DR. WHO: It's all right..the things
gone completely dead.

3 shot

JO: But it was working?

(DR. WHO IS STILL EXAMINING THE MACHINE)

DR. WHO: It started to work Jo. Ah, I
see. The temporal feedback circuit
must have overloaded.

84. ³ 3 C

TIGHT MCU DR. WHO

BRIGADIER: The what's done what?

85. ¹ 1

TIGHT MCU BRIGADIER

WHO

BRIG

DR. WHO: In your terms Brigadier....
The thing's blown a fuse....

(THE TELEPHONE RINGS. *Q telephone*
THE BRIGADIER ANSWERS IT.)

(3 next)

3
86. 3 C
2s JO/DR. WHO

BRIGADIER: (INTO PHONE) Lethbridge-Stewart ... all right, put him on.
(PHONE) What? You're sure? Yes, I see. All right Sergeant.
Report back to Captain Yates.

87. 1
3s

(THE BRIGADIER PUTS
DOWN THE PHONE)

3 SHOT

That was Benton. He was in the ambulance with the man we found.

DOCTOR WHO: Well?

BRIGADIER: According to Benton the man just vanished ... faded away ... like a ghost.

JO: Oh no ...

3
88. 3
CU DR. WHO

BRIGADIER: Well Doctor. What now?

WHO
89. 1
3-shot

DOCTOR WHO: Whatever's going on centres round Styles house.

3 SHOT

BRIGADIER: Obviously!

3
90. 3
CU DR. WHO
PAN DOWN TO CU JO
FOR REACTION

DOCTOR WHO: And whoever tried to harm Styles will probably try again. (TO JO) How do you feel about spending the night in a haunted house?

FADE
FADE DOWN - KEEP TAPE RUNNING FOR CAMS. TO REPOS.
FADE UP

TELECINE 6: (TK.41)

S.O.F.

Ext. Styles House. Dusk.

(12 secs.)

ESTABLISHING SHOT.

Sense of eeriness. The house is in darkness, except for one light in a downstairs room.

END TELECINE 6

(1B, 4A, B1)

MIX TO

10. INT. STYLES LIVING ROOM. EVE.

91. 1 B
OVER MANTLEPIECE
WINDOW
ZOOM OUT TO INC. JO

92. 4 A
MLS DR. WHO AT DOOR

HOLD HIM FWD. TO
2s AS HE SITS

1 to repos. right

(JO IS ALONE. SLIGHTLY
FRIGHTENED. CURTAINS
MOVE SLIGHTLY WITH
THE WIND. SHE CROSSES
TO CLOSE A WINDOW.
THE DOOR OPENS AND
DOCTOR WHO COMES IN
CARRYING A TRAY WITH
SOME FOOD ON IT, ALSO
A BOTTLE OF WINE.

SPEC.FX:
wind
machine

DR-

JO GIVES A SLIGHT START
AS HE COMES IN, BUT HIS
GOOD HUMOUR DISPELS HER
FEARS)

DOCTOR WHO: One thing you can be
sure of with politicians. Whatever
their political ideas they always
keep a well-stocked larder ... not
to mention the cellar.

JO: Doctor, ought you to just help
yourself like that?

DOCTOR WHO: You heard what Miss
Paget said Jo. We're to consider
the place our own.

JO: I wish you hadn't sent all the
servants off ...

93. 1
MCU DR. WHO

DOCTOR WHO: Essential Jo. Can't
expect the ghost to walk in a house
full of people. Come on, tuck in
...

94. 4 WHO
2-shot

(JO CROSSES)

2 SHOT
HOLD JO'S SIT

JO: I'm not really hungry, Doctor.
(JO SITS)

(1 next)

(on 4A94)

DOCTOR WHO: You should eat something.
It's likely to be a long night.
~~Here.~~

(HE HANDS HER SOME
FOOD.

Q Chimes

SHE TAKES IT BUT
DOESN'T EAT.

IN THE HALLWAY OUTSIDE
A CLOCK CHIMES OMINOUSLY)

JO: What's that?
(JO RISES)

HOLD HER RISE

DOCTOR WHO: Only a clock chiming.

95. *1*
MCU DR. WHO

(SHE RELAXES SLIGHTLY.
BUT STILL VERY NERVOUS.

WHO

THE DOCTOR IS OBLIVIOUS)

You really must taste this cheese.
Absolutely delicious.

96. *4*
MCU JO
MACHINE F/G O.O.F.

(HE POPS IT INTO HIS
MOUTH.

JO ISN'T INTERESTED.
SHE LOOKS ROUND AT THE
TIME MACHINE SITTING
ON A TABLE IN THE
CENTRE OF THE ROOM)

Jo

3.00

TELECINE 7: (TK.41)

S.O.F.

Ext. Styles House. Dusk.

(13 secs.)

The house in B.G. A drive-
way.

Various UNIT MEN patrolling.
Armed.

Establish YATES chatting to
SOME MEN.

Then BENTON moves into SHOT.

(on film)

-30-

BENTON: All the lads are in position sir.

YATES: Thank you, Benton. Quiet so far?

BENTON: Like a morgue.

END TELESCINE 7

NO SCENE 11/ OR 12/

-30-

TELECINE 7A.: (TK.41)

S.O.F.

(total: 15 secs.)

Tunnel. Night

SUPER.

97. 5 X

TIME EFFECT

(WE ARE LOOKING INTO THE BLACK HOLE OF THE RAILWAY TUNNEL. FROM ITS DEPTHS THE SILENCE IS BROKEN BY A WAIL OF ELECTRONIC, HALF HUMAN, SOUNDS. SUGGESTING A SINISTER PRESENCE DEEP INSIDE. THE SOUND WELLS AND ECHOES. SUDDENLY WE SEE THE VISUAL EFFECT PRODUCED ON THE TIME MACHINE)

MIX BOTH TO

4
98. 4 A
CU DRINK

13. INT. STYLES LIVING ROOM. NIGHT.

BOOM B2

ZOOM OUT TO
2-shot

HOLD JO TO DOORS

(DOCTOR WHO HAS OPENED THE WINE AND IS GIVING IT THE FULL WINE-TASTING TREATMENT)

DOCTOR WHO: Ah! A most good-humoured wine. A touch of the sardonic perhaps ... but not cynical ... a most civilised wine, after my own heart.

(HE TAKES A LARGER SIP. SMILES BENIGNLY.)

JO LOOKS AT HIM. SHE DOESN'T SMILE. SHE WALKS SLOWLY OUT OF THE ROOM INTO THE HALL)

2
99. 2 A
WIDE SHOT

JO OVER BANNISTERS

HOLD HER FWD. TO CU

14. INT. HALL. NIGHT (2A, 1A, C3)

(A FRONT DOOR. STAIRWAY.
DOORS LEADING OFF.
A GRANDFATHER CLOCK.
IT NOW SHOWS NEARLY 915

TELEPHONE ON A SIDE
TABLE. VERY SILENT
APART FROM THE TICKING.

THE SILENCE IS SINISTER.
THEN FOOTSTEPS

JO REACTS TO IT. SHE
LOOKS ROUND.

99a. 1 A
WIDE SHOT
JO & HALL
INC. BENTON

JO COVERS AGAINST
THE WALL. AS THE FRONT
DOOR BEGINS TO CREAK OPEN.
JUST AS SHE OPENS HER MOUTH
TO YELL FOR THE DOCTOR, BENTON'S
HEAD APPEARS ROUND THE CORNER
AND SHE SIGHS WITH RELIEF.)

JO: Sergeant Benton!

(BENTON ENTERS.)

99b. 2 A
2-shot

BENTON: Everything all right, Miss?

JO: It was till you came in. Took
years off my life, creeping about
like that.

2 SHOT

BENTON: Didn't want to disturb the
Doc. What's he up to?

JO: At the moment he's carrying on
like a one man Food and Wine Society!

BENTON: Lord, you couldn't spare a bite
could you Miss? I'm famished.

JO: Hang on.....

(BENTON WAITS AS JO GOES BACK
INTO THE LIVING ROOM)

4

99c.

4 A

DR. WHO &
D. DOORS

INC. JO INTO 2s

HOLD HER FWD. THEN
BACK TO D. DOORS

14A. INT. LIVING ROOM NIGHT.

B.2

(THE DOCTOR HAS JUST CUT
HIMSELF ANOTHER SLICE OF
CHEESE AND POURED ANOTHER
GLASS OF WINE. HE IS
REGARDING THEM WITH GREAT
SATISFACTION WHEN JO MARCHES IN
AND WHIPS PLATE AND GLASS FROM
UNDER HIS NOSE)

DR.WHO:(PROTESTING) Jo!

JO: All in good cause!

(SHE EXITS. THE DOCTOR SIGHS
AND REACHES FOR THE CHEESEKNIFE.)

99a.

2 A

BENTON & D.DOORS

INC. JO TO 2s

14.B INT. HALL NIGHT

(2A,1A,C3)

(JO COMES BACK WITH THE PLATE
AND GLASS. BENTON'S EYES LIGHT
UP AT THE SIGHT.)

BENTON:You've saved my life Miss....

(HE REACHES FOR THE FOOD BUT BEFORE
HE CAN TAKE IT..)

YATES: (CQV) Sergeant Benton!

THEN INC.
YATES TO 3s

(YATES APPEARS. BENTON JUMPS TO
ATTENTION)

BENTON: Sir?

YATES: Just what do you think you're on
Benton?

BENTON: (UNEASILY) Just checking up sir

YATES: Then go and check on number
three patrol. Will you?

99e. I 1 A
3s LET BENTON GO

BENTON: Sir! /

(BENTON EXITS. YATES TURNS
TO JO, WHO IS STILL HOLDING
PLATE AND GLASS)

3 SHOT
DO NOT
TIGHTEN

YATES: Jo! Howt thoughtful.

(HE TAKES THE GLASS FROM HER,
DRAINS IT, HANDS IT BACK, TAKES
THE CHEESE OFF THE PLATE)

JO: That was a bit mean.

YATES: R.H.I.P., Jo.

JO: Come again?

YATES: Rank has its privileges!

99f. 2
MLS
JO
HOLD HER TO
D.DOORS

(HE GRINS AT JO AND EXITS, /
MUNCHING THE CHEESE, JO
SHAKES HER HEAD, RETURNS TO
THE DINING ROOM)

4
99g. 4 A 15. INT. LIVING ROOM. NIGHT (4A, 1B, B2) GRAMS:
DR. WHO & Ticking clock
D. DOORS (THE DOCTOR HAS SERVED HIMSELF
INC. JO INTO 2s WITH A SECOND LOT OF WINE AND
CHEESE)

DR.WHO: What was all that about?

JO: Just feeding the troops.

DR.WHO: Quite right. I remember
saying to old Napoleon.
Boney, I said, always remember,
an army marches on it's stomach!

JO: Well, Mike Yates certainly does.

(SHE WANDERS ROUND THE ROOM)

JO: Doctor?

DR.WHO: Yes Jo?

JO: You didn't mean what you said
to the Brigadier...about ghosts?

100. 1 B
MCU DR. WHO

DR.WHO: There are many different
kinds of ghosts. From the past
and from the future.

101. 4
2-shot

(on to page 33)

(1 next)

JO: What kind did you have in mind?

Q EFFECT

102.

1 A

CURTAINS

ZOOM TO INC. ~~DR WHO~~ JO

HOLD, THEN GO IN
TO CU OF GAP LEFT
AFTER HE HAS DRAWN
THEM

DOCTOR WHO: The point is whether they have us in mind.

(SUDDENLY THE CURTAINS
BILLOW AND THE FRENCH
WINDOWS BURST OPEN.

THE SOUND CAUSES JO TO
TURN IN HORROR)

It's only the wind.

(THE WIND IS INDEED BLOWING
INTO THE ROOM.

DOCTOR WHO CROSSES TO THE
FRENCH WINDOWS AND CLOSES
THEM. BUT HE DOESN'T
BOTHER TO DRAW THE BLINDS
FULLY. HE LEAVES A GAP.
NOT INTENTIONALLY. JUST
THROUGH OVERSIGHT. HE
RETURNS TO HIS SEAT.

VIX

MIX TO
TELECINE 7b

(TK.41)

S.O.F.

Tunnel. Night

(total: 17")

SUPER

SUPER

103.

5 A

TIME EFFECT

(AS BEFORE.

THE SOUND EVEN MORE
FRIGHTENING.

FADE SUPER. 5

THEN GRADUALLY THREE
FIGURES MATERIALISE,
WALKING OUT OF THE
EMPTINESS.

AS THEY GET CLOSER WE
SEE THAT THEY TOO ARE
DRESSED AS GUERRILLAS.
THEY ALSO CARRY GUNS OF
THE SAME SORT DROPPED
BY THE DEAD MAN LAST
NIGHT. THEY LOOK GRIM
AND DETERMINED.

TWO ARE MEN, ONE
A WOMAN, THOUGH ALL
THREE WEAR SIMILAR
UNIFORMS.

ONE OF THE MEN SHURA
STARTS TO SET OFF, BUT
ANAT THE GIRL STOPS
HIM)

ANAT: We'll wait here till it's
light.

SHURA: But -

MIX TO

104.

CU CLOCK

END T/C.7B

ANAT: I said we'll wait!

SLOW PAN TO
HALL, ZOOMING
OUT TO WIDE SHOT

16 . INT. HALL, STYLES HOUSE.

-34-

(ALL IS QUIET SAVE FOR
THE TICKING GRANDFATHER
CLOCK. THE TIME IS 6.25)

MIX TO

105.

4 A
CU JO

17. INT. STYLES LIVING ROOM. DAY.

SLOW ZOOM OUT
TO INC. WHO F/G

(OPEN ON JO ASLEEP IN
A CHAIR. THE DOCTOR
IS WORKING ON THE TIME
MACHINE. HE LOOKS UP,
GOES OVER TO
JO AND

WAKES HER)

DOCTOR WHO: Wake up Jo, It's morning.

(HE CROSSES TO WINDOW)

LET DR. WHO GO
HOLD JO

JO: Nothing's happened?

106.

1 A
MLS DR. WHO
AT WINDOW

DOCTOR WHO: Nothing at all!

TELECINE 8: (TK.41)

S.O.F.

Ext. Styles House. Day.

(total: 21 secs.)

A couple of UNIT MEN are
patrolling along a path.

GRAMS:
Bird sounds.

Suddenly they come across
the THREE GUERILLAS. The
UNIT MEN raise their guns
but the GUERILLAS are
quicker. They raise their
oddly shaped guns, and the
UNIT MEN fade and disintegrate.
Then ANAT signals the other
GUERILLAS on towards the
house.

END TELECINE 8:

KEEP TAPE RUNNING for furniture

(D.3)

107.

2 D

18. INT. UNIT H.Q. OPERATIONS ROOM. DAY.

WIDE G

INC. BRIGADIER
TO GROUP SHOT

(TIME IS 7.35)

(THE DUTY N.C.O - A WRAC
CORPORAL - AND A COUPLE
OF RADIO OPERATORS DROOP
AT THEIR DESKS. THE FIRST
RADIO OPERATOR YAWNS
WIDELY.

THE BRIGADIER COMES IN)

BRIGADIER: Any chance of a cup of coffee?

1ST RADIO OPERATOR: Canteen closed, sir.

BRIGADIER: Oh, pity...

Anything?

(HE INDICATES RADIO)

1ST RADIO OPERATOR: Not a murmur sir.
All night.

(THE BRIGADIER TURNS TO
GO, BUT STOPS AS A
RAUCOUS ALARM SOUNDS.
LIGHTS FLASH AND A
VOICE COMES FROM THE LOUD-
SPEAKER)

VOICE: Emergency! Emergency!

1ST RADIO OPERATOR: It's Geneva, sir.

VOICE: Emergency to all Unit National
H.Q.'s. Stand by for a special announce-
ment.

(THE BRIGADIER STIFFENS.

(THE OFFICE DOOR OPENS AND
VARIOUS UNIFORMED UNIT
STAFF RUSH IN LOOKING VERY
TENSE)

SECOND VOICE: Here is the latest
situation report.

GO IN ON
BRIGADIER

the international
situation is growing steadily
worse.

war now seems inevitable. As
yet there is no further news of
Sir Reginald Styles, who has flown
to Peking in a last minute attempt
to persuade the Chinese to reconsider
their withdrawal.

MIX TO

108. 4 A

CU MACHINE

SLOW ZOOM OUT
TO DR. WHO

(THE STAFF LOOK AT EACH
OTHER. THE BRIGADIER SEEMS
GREATLY DISTRESSED)

(VOICE OVER)

FIRST VOICE: Observation satellites
report troops massing along the
Russian Chinese Frontier. In South
America and Southern Asia reports
say fighting has already broken
out in many regions. All Unit
personnel are hereby placed on
maximum alert.....

(THE BRIGADIER LOOKS
DEEPLY CONCERNED)

(B.2)

19. INT. STYLES LIVING ROOM. DAY

(THE DOCTOR IS WORKING EXCITEDLY
ON THE MACHINE. HE SEEMS TO BE
HEARING SOME PROBLEMS. SOME LIGHTS
START TO FLICKER. ALSO SOME BUZZING)

HOLD HIS X
TO WINDOW

HE SMILES. PLEASED WITH
THE RESULT. WE SEE THE
TIME MACHINE EFFECT AS
BEFORE)

DOCTOR WHO: Jo... Come here, Jo!

(HE CONTINUES WORKING.
JO ISN'T IN THE ROOM BUT
HE ISN'T WORRIED)

EDIT IN

TELECINE 9: (total 9/9a:
30 secs.)

Ext. Styles House. Day.

The GUERILLAS have reached
the french windows. DOCTOR
WHO can be seen in the room
with his back to them. At a
signal from ANAT the others
raise their guns and point
them at DOCTOR WHO.

DOCTOR WHO turns towards the
door of the room.

LET DR. WHO
BREAK FRAME

TELECINE 9a

He moves out of the room
into the Hall. Looking for
JO.

The GUERILLAS lower their
guns. They look at each
other. Then the other two
move away round the outside
of the house.

The third man (SHURA) goes
in through the french windows.

END TELECINE 9a

19a. INT. STYLES LIVING ROOM & HALL.

DOCTOR WHO: Jo! Come and have a look
at this. It's working again!

(HE MOVES OUT OF ROOM INTO HALL
LOOKING FOR JO)

EDIT IN

INC. SHURA
INTO SHOT

-39-

(3A/4A/B2)

109. 3 A 20. INT. LIVING ROOM. DAY
2s DR. WHO/SHURA (SHURA STEPS IN & LOOKS ROUND JUST AS

(DOCTOR WHO COMES IN THROUGH
THE DOOR, PUZZLED AS TO
WHERE JO IS. THEN HE
SEES SHURA STEPPING THROUGH
THE FRENCH WINDOWS.

SHURA TURNS. AS HE SEES
DOCTOR WHO HE FLIES AT
HIM. DOCTOR WHO DOES A
NEAT STEP TO ONE SIDE AND
THE GUERRILLA GOES FLYING
PAST HIM TO THE GROUND.

110. 4 A
MCU SHURA WITH
MACHINE F/G O.O.F.
THROW FOCUS FWD.

SHURA GETS UP FROM THE
FLOOR BUT HE DOESN'T AT ACK
BACK. HE LOOKS PLEADINGLY
AT DOCTOR WHO, INDICATING
THE TIME MACHINE)

SHURA: Please...turn it off...or
they'll kill all of us...please.

KEEP TAPE RUNNING FOR CAMERA 3 to POS.

**Telecine.*

111. 5 D 20A. INT CONTROL ROOM DAY D.2
2s TECHNICIAN/CONTROLLER (TECHNICIANS AT WORK ON A
CONSOLE. LIGHTS BEGIN FLICKERING
ONCE AGAIN AND THE FEMALE
TECHNICIAN AGAIN CALLS THE
CONTROLLER.)

TECHNICIAN: Sir!

CONTROLLER: Well?

TECHNICIAN: We've picked up
that time transmitter again.

CONTROLLER: Your sure?

LET THE CONTROLLER
BREAK R.

TECHNICIAN: Yes sir. Same
frequency, same time zone.
Much stronger now.....

CONTROLLER: Right. I want the exact
space time co-ordinates. So
whatever you do - don't lose it.

(THE CONTROLLER TURNS,
BELONGS HIMSELF, HEADS FOR
THE INNER ROOM. THE
TECHNICIAN GOES ON WITH
HER DELICATE TASK.)

(1E,3Y,2C,A2)
+ C50

112. 1 E
MLS CONTROLLER

21. INT. INNER ROOM: DAY

KEYED TO

113. 2 C
LOW MLS SCREEN

CONTROLLER (VERY RESPECTFUL, ALMOST
FELTFUL) We have a fix on the time
transfer device....it is operating
again in the twentieth century time
zone...yes...it must be them. /

114. 3 Y
3-shot DALEKS

(WE CUT TO THE CAPTURE HE
IS MAKING TO.)
(IT IS 3 DALEKS)

115. 1 A/B KEYED TO

116. 2 A/B SCREEN

DALEK: You have obtained the space-
time co-ordinates?

CONTROLLER: We're trying now. The trace
is much stronger this time. There's
every chance.....

(3 next)

(VO)

DALEK: You must not fail.

CONTROLLER: Security patrols are standing by now. If we do get the co-ordinates - what are your instructions? /

117.

3

Y

CU DALEK

SLOW ZOOM OUT TO

3s DALEKS

DALEK: Who-ever is operating the time machine is an enemy of the Daleks.

(IT MOVES FORWARD INTO BIG C.U. SPEAKING AS IT MOVES.

DALEK: All enemies of the Daleks must be destroyed. Exterminate them. Exterminate them! Exterminate them!

117A

2 SHOTS

TELECINE 10

TAPE

Closing title effect

52" short duration
1'12" long duration

SUP. SLIDES

- (1) Dr. Who
JON PERTWEE
- (2) Brigadier Lethbridge-Stewart
NICHOLAS COURTNEY
- (3) Jo Grant
KATY MANNING
- (4) Controller
AUBREY WOODS

cont.....

5. Captain Yates
RICHARD FRANKLIN
Sergeant Benton
JOHN LEVENE
6. Anat
ANNA BARRY
Shura
JIMMY WINSTON
7. Boaz
SCOTT FREDERICKS
Sir Reginald Styles
WILFRID CARTER
8. Miss Paget
JEAN McFARLANE
Girl Technician
DEBORAH BRAYSHAW
9. U.N.I.T. Radio Operator
GYPSIE KEMP
Guerilla
TIM CONDREN

10. Ogrons
RICK LESTER
MAURICE BUSH
11. Daleks
JOHN SCOTT MARTIN
RICKY NEWBY
MURPHY GRUMBAR
12. Dalek voices
OLIVER GILBERT
PETER MESSALINE
13. Title Music by RON GRAINER
and BBC Radiophonic Workshop
14. Daleks originated by
TERRY NATION
15. Incidental music by
DUDLEY SIMPSON
16. Special Sound
BRIAN HODGSON
17. Film Cameraman
FRED HAMILTON
Film Editor
DAN RAE
18. Visual Effects
JIM WARD
19. Costumes
MARY HUSBAND
Make-up
HEATHER STEWART
20. Lighting
ALAN HORNE
Sound
TONY MILLIER
21. Script Editor
TERRANCE DICKS
22. Designer
DAVID MYERSCOUGH-JONES
23. Producer
BARRY LETTS
24. Directed by
PAUL BERNARD
BBC-tv

FADE SOUND & VISION

RECORD TELECINE 9/9a (no leader between) here.
Total: 30 secs.

10. Organ
RICK LESTER
MAURICE BUSH

11. Defects
JOHN SCOTT MARTIN
RICKY NEWBY
MURPHY GRUBB

12. Defects voices
ALLEN GILBERT
PETER MESSIAINE

13. Little Music by BOB GRANT
and BBC Radiophonic Workshop

14. Defects originated by
TERRY NATION

15. Incidental music by
DUDLEY FIMPTON

16. Special Sound
BRIAN HODGSON

17. Film Cameraman
RED HAMILTON
Film Editor
DAVE JAMES

18. Visual Effects
JIM KIRD

19. Costumes
JOHN HUNTER
JOHN STANLEY

20. Music
LEONARD HORNBY
Sound
TOMY MILLER

21. Script Editor
TERRY MCGILVER

22. Designer
DAVID WYSSOUG-JONES

23. Producer
BARRY LAYTS

24. Directed by
PAUL BERNARD
BBC-TV

TAPE SOUND & VISION

RECORD TELETYPE 9/94 (no laser between) here
Total: 30 sec.